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BOOK REVIEWS

The English Novel before the Nineteenth Century. By ANNETTE BROWN HOPKINS and HELEN SARD HUGHES. Boston: Ginn & Co., 1915. Pp. xxi+794.

An anthology of the novel seems at first blush about as practicable as an anthology of encyclopedias. This book would be interesting, therefore, for its very attempt, if for nothing else. However, it is not merely an attempt in a virgin field; it is an excellent instance of how to put together a book of extracts which shall illustrate the development of a literary form.

Of course no attempt is made to quote entire novels; excepting in one case, the plan has been "to offer from pre-nineteenth-century novels vivid and interesting excerpts which should illustrate definite technical and historical features in the development of the novel, and prove of sufficient length to give an idea of the general character of the book. . . ." The one exception is *The Castle of Otranto*, which is out of print, and is, because of its brevity, given complete. Liberal extracts from *Sandford and Merton*, which is also now unobtainable, are quoted; the inclusion of these two rare but important books makes the present volume especially valuable.

The book opens with Malory and Lyly and closes with Godwin's *Caleb Williams*. The intervening selections have been carefully chosen. No two people can agree upon what to include in an anthology, however; and the editors are open to the charge of a slight inconsistency. *The Vicar of Wakefield* is omitted because it is easily obtainable in cheap editions; but *The Pilgrim's Progress*, and Richardson, Fielding, Sterne, and Smollett are surely as accessible as Goldsmith, and since both Walpole and Mrs. Radcliffe are included as exemplars of the school of terror, either one might easily have given place to the *Vicar* without weakening the book. It would seem to the present writer less important to give two illustrations of the Gothic novel than to omit entirely so famous a book as Goldsmith's. The matter is however of minor importance, since Goldsmith can always be obtained.

If the Introduction were a little surer in touch another slight blemish would have been removed from so admirable a work. The paragraphs on the different novels would seem more solid if they were placed before each selection as a kind of very brief introduction. Placed together and occupying some seven pages, by their place in the book, they suggest more weighty intent than the editors had in mind, and the resulting impression is one of perfunctoriness. An introduction must be either very brief or very thorough; these paragraphs fall between the two stools.

With this one exception the work is excellent in idea, careful in selection, and convenient in form, and, in the trite phrase of the reviewer, it will fill a serious want. It is heartily recommended to all classes in the history of the novel as presenting necessary material in a most convenient form.

A judiciously "selected bibliography" is included in the apparatus; it deals not only with the novel in general, but with the specific schools of novel-writing illustrated in this book.

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Bourbon and Vasa. By J. H. SACRET. Oxford: Clarendon Press, 1914. Pp. vi+324.

This volume is one of a series of Oxford textbooks covering the field of European history, four of which have previously been published. Under the above title are depicted in the main the events of the seventeenth century, the final scenes in the religious wars, and the attempted ascendancies of France and Sweden. The period is discussed in twelve chapters, beginning with a survey of the state of Europe at the opening of the seventeenth century and the causes of the Thirty Years' War, and closing with an explanation of the check placed upon French ambition as a result of the war of the Spanish succession, and of the collapse of the Swedish hegemony in the north. The political, diplomatic, and military history of the time is traced with considerable detail. Satisfactory, though brief, sketches of some of the leading figures of the period are given, and excellent summaries of the most important events, as, for example, the Treaty of Westphalia and the English Revolution of 1688, the author in the latter case following Seeley in his masterly analysis of the general European character of the revolution, and of the subsequent position of England as the organizer, banker, and paymaster of the alliances against France, Richelieu, Gustavus Adolphus, Colbert, Louis XIV, William III, Marlborough, and their aids fill most of the pages. The reader obtains a picture of Europe peopled only by kings, princes, generals, ministers, diplomats, and soldiers. The Continent seems to be a theater only for wars, campaigns, battles, conspiracies, treaties, and the transfer of territories from one power to another. If this is history, it is a very one-sided sort of history. The life of the great mass of the people, with the conditions and institutions under which they worked, is not touched upon at all, not even as an explanatory foundation for the political history. While the summaries of the military operations are generally clear, out of the superabundance of details the reader obtains only the impression of the same territories fought over again and again, invaded, occupied, surrendered, reoccupied, and so on without end. Likewise with the many individuals of minor importance. Represented by mere names, they pass rapidly across the pages, in bewildering, kaleidoscopic manner, without introduction, without personality or explanation, and without comment as to their exit. The relative importance of subjects is not always